

Progressive Studies

ART PUBLICATION SOCIETY, LIMITED, TORONTO, WINNIPEG PUBLISHERS MUSICIANS' TEXT BOOKS

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Etude.

Allegro con fuoco. ($\text{♩} = 72$.)

F. CHOPIN, Op. 25, No. 10.

1 *p* *poco* *a poco* 2 *cresc.* 3 *sf* *sf* *sf* *sf*

4 - *sf* *sf* *sf* *sf* *ff* 5 6

7 8 9

10 *fz* *cresc.* 11 - *fz* - *fz* 12 *fz* - *fz* - *fz* - *fz*

13 14 15

ff

S 140-6

Measures 16, 17, and 18 of a piano piece. The music is in G major (one sharp) and 4/4 time. It features a complex, fast-moving texture with many beamed sixteenth and thirty-second notes. Measure numbers 16, 17, and 18 are indicated below the bass staff. Below the staves, the syllable "La" is written under measure 16, and "La * La * La * La * La * La * La *" is written under measures 17 and 18.

Measures 19, 20, and 21 of the piano piece. The texture continues with rapid sixteenth-note passages. Measure numbers 19, 20, and 21 are indicated. Dynamics include *sf* (sforzando) in measures 20 and 21. Below the staves, the syllable "La" is written under measure 19, and "* La * La * La *" is written under measures 20 and 21.

Measures 22 and 23 of the piano piece. Measure 22 is marked *molto cresc.* (molto crescendo). Measure 23 is marked *ff* (fortissimo). Measure numbers 22 and 23 are indicated. Below the staves, the syllable "La" is written under measure 22, and "*" is written under measure 23.

Measures 24 and 25 of the piano piece. Measure 24 has a measure rest. Measure 25 is marked *cresc.* (crescendo). Measure numbers 24 and 25 are indicated. Below the staves, the syllable "La" is written under measure 24, and "*" is written under measure 25.

Measures 26, 27, and 28 of the piano piece. Measure 26 has a measure rest. Measure 27 is marked *fff* (fortississimo). Measure 28 is marked *ffz* (fortissimo zingando). Measure numbers 26, 27, and 28 are indicated. Below the staves, the syllable "La" is written under measure 26, and "*" is written under measure 27.

Lento. (♩ = 42.)

29 *p* 30 *ben legato e dolce* 31 32 33

*Pa * Pa **

34 35 36 37

*Pa **

ten. 38 *sempre piano* 39 40 41 42

*Pa **

43 *cresc. ed accel.* 44 45 *rit.* 46

a tempo

47 48 49 50

S 140-6

4

51 *p* *cresc.* 52 - 53 - 54

55 *poco f* 56 *dim.* 57 58

59 *p* 60 61 62

63 *cresc. ed accel.* 64 - 65 *rit.* 66

a tempo 67 68 69 70

71 *p* *cresc.* 72 - 73 - 74 - *poco f* 75 *dim.* 76

77 - 78 - *p* 79 - 80 - 81 - 82

*Pa ** *Pa **

83 *cresc. ed accel.* - 84 - 85 - *rit.* 86 - 87 - 88 *dim.*

a tempo

89 - 90 - 91 - 92 - 93 - 94 - 95 - 96

sotto voce e sempre legato

97 - 98 - 99 - 100 *cresc.* - 101 - 102 *accel.* - 103

5 4 3 2 1

6 Tempo I.

104 *f* *cresc.* 105 *cresc.* 106 *cresc.*

107 *ff* 108 109

110 111 *sempre cresc.* 112

113 114 *fff* 115 *f*

116 *f* 117 *f* 118 119

ANNOTATION.

STUDY IN B MINOR, Op. 25. No. 10. CHOPIN.

This is a study in *legato* octave playing. This piece should be practiced with all the devices which are applicable to octave playing. First, the right and left hands should be practiced with the outside parts alone, retaining the fingering that the octave would have when both notes are played. Next, the thumb parts should be practiced by themselves, endeavoring to connect the notes with the thumb as well as possible.

Beginning with measure 5, in addition to the octave, long holding-tones will be found. After the single notes just explained have been practiced, these measures should then be practiced again, as before, including the holding-notes in each case.

The octave should also be broken in both directions, and as smooth a melody as possible obtained in one or the other row of notes of the broken octaves where the melody occurs, depending upon the direction of the breaking. If the octaves are broken from the top, the melody will be found in the upper row notes; if they are broken from the bottom up, the connection will be between the lower notes.

This study should also be practiced repeating each note, playing the holding-notes, as written. The preceding remarks apply to the whole study.

To play the part beginning with measure 29 with absolute smoothness, will require a few places to be singled out for special practice. For instance, to go from the D \sharp , third beat of the right hand part of measure 32, to the B, requires an enormous stretch of the hand. A special exercise should be devised combining these two octaves into a kind of slow trill, endeavoring to get an absolute connection between the upper notes. Of course, it will be impossible, without the use of the pedal, to connect the lower or thumb notes with perfect smoothness, because the skip must of necessity take some time to execute.

Practice the entire movement without the use of the pedal, and endeavor to make it just as smooth as possible, simply by the fingers alone. After the utmost skill in this direction has been attained by the fingers, the pedals may then be used with discretion. The full chords falling on certain beats in measures 114, 115, 116 and 117, will require some special practice, in order to get them well.

In connection with this study, it would be well for the student to go through it as we have so many times recommended with other studies, and analyze the harmony. The harmony is only indicated here rather than written out, and it may take a little ingenuity on the part of the student to apply the harmony to the figures which are broken up into octaves, but it will be good practice from many points of view to do this, and will contribute to the understanding of the work. Of course, the middle part of the piece, where the harmony is fully written out, will be much easier to understand.

Recitation.

1. Explain the devices for practicing the broken octaves of the first part.
Ans.
2. Explain the exercise that you would use in measure 32, on the last quarter of the right hand part.
Ans.
3. What is the general purpose of this study?
Ans.
4. Explain the harmonic construction of measure 56.
Ans.
5. What bass could be conceived as accompanying measures 5 and 6?
Ans.

For Teacher's Record
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Pupil _____
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